THE

Theatrical Observer:

AND

Daily Bills of the Play.

"Nothing extenuate nor set down aught in malice."

No. 481 Monday, June, 9, 1823. Price 1d.

COVENT GARDEN.

Miss F. H. Kelly had a splendid Benefit on Saturday night. The house was crowded in every part, and the dress-boxes exhibited an elegant assemblage of persons of fashion. There was considerable attraction in the performances of the evening, particularly that of Miss Kelly's first appearance in the character of *Belvidera*, in the tragedy of *Venice Preserved*. From this young lady having been hitherto hardly seen in any part but that of *Juliet*, a doubt existed in the minds of many, notwithstanding her eminent success in that character, of her capability to give high effect to the other distinguished heroines of our popular tragedies. Certainly *Juliet* is a part that may be most interestingly filled by a very young actress. A pleasing, and youthful person—an harmonious voice—a well-tutored delivery of the most striking passages—a natural tenderness of manner, and a general just conception of what is to be done, will carry many triumphantly through *Juliet*, who do not possess the attributes of a *Belvidera*, or an *Isabella*. In these last-named characters, there is demanded a *firmer style* of tragic action than is to be looked for in *Juliet*—more experience of the Stage—more womanly bearing. Success, therefore, even in the sleeping-potion and tomb-scenes of Juliet, does not afford proof of talents and acquirements adequate to a perfect representation of parts of more uniform and deeper tragic effect. The hesitation of the public to award to Miss F. H. Kelly, the highest honors of her profession, has, consequently, been justly founded. They have naturally awaited her appearance in characters that would enable them to judge fully of her abilities. The Managers have not thought proper, it would seem, to allow her to put herself on such a trial—so, she has courageously seized the occasion of her Benefit to select a character that would at once satisfy the town, whether she was capable of going through the range of tragedy. It is our opinion from this new effort, that she has supported her reputation, and shewn herself calculated to play various characters in tragedy with much distinction. Certainly, Miss Kelly has faults—great faults, occasionally, in the management of her voice, which oftens mars the effect. But this, as it has evidently been caused by erroneous tuition, it is in her power to correct. She, also, is sometimes too unbridled in her energy and warmth, which, generally speaking, is in the character of *Belvidera* misplaced.

Belvidera is all gentleness—she reproves with tenderness, even for the abandonment of her as a pledge to ruffian conspirators—she is only roused to passionate feeling, when torn from her husband, and widowed by the counsel that she gave him. Miss Kelly's tender scenes in general came home to the heart, her distraction and madness were given with effect, almost with *too great* effect. Were she to learn to avoid the peculiarity of tone which we have alluded to—be careful to give to her display of feeling a discriminating check, and take the whole conception of her characters from her own excellent judgment, there is no doubt but that her performances would place her still higher in public opinion. She frequently received great and cheering applause, and at many points she fully merited the distinction.

Mr. C. Kemble played *Jaffier* with considerable effect. Mr. Macready, in *Pierre*, acted powerfully, although not always with the buoyancy that should mark the character.

In the petit Comedy of *Three Weeks after Marriage*, Miss Kelly gave an instance of her versatility of talent, by as excellent a representation of *Lady Racket* as we ever saw. In the course of the evening, Master Balfe played a Concerto on the Violin, with surprising execution for so youthful a performer. The melo-drama of *The Forty Thieves*, in which Miss Foote played *Morgiana* delightfully, concluded the entertainments.

DRURY-LANE.

The performances here on Saturday night were *Simpson and Co. No Song, No Supper*, and *Giovanni in London*. We do not think this was a happy selection. *Simpson and Co.* has been so often seen, that its attraction as a *first* piece was not likely to be great. The Farce of *No Song no Supper*, cast as it was, of course would be sure to prove entertaining, and might draw many to see it as an *afterpiece*. As to *Giovanni in London*, we fear, even had Madame Vestris filled the character of the gay Don, instead of Miss Cubitt, that it would be found its day is gone by. In short, the attendance was very inferior to what we have generally seen at this house during the present season. Terry, as usual, was very pleasant, and comically distressed in poor *Peter Simpson*. Miss Stephens sang delightfully, as *Margaretta*, in the Farce.—When she repeated the following words; "If I were fond of riches, I might have been rich long ago.—Haven't I refused a great many good offers?" A number of people began applauding—*why*, we know not; unless there was a "*Robin*" there with his friends. Mr. Harley, as *Endless*, kept the audience merry.—Miss Cubitt sang the airs of *Giovanni* very well.

Printed by R. Thomas, Denmark Court, Exeter Change, Strand.

New Theatre Royal, Drury Lane.

This Evening, Shakespeare's Tragedy of

CYMBELINE.

Guiderius, Mr COOPER, Arviragus, Mr MERCER,
Cymbeline, Mr. POWELL,
Leonatus Posthumus, Mr. KEAN,
Belarius, Mr TERRY, Cloten, Mr PENLEY,
Pisanio, Mr YOUNGE, Varus, Mr TURNOUR,
Iachimo, Mr. YOUNG.
Madan, Mr KING, Lewis, Mr. THOMPSON,
Locrine, Mr Coveney, Philario, Mr Douglas,
Caius Lucius, Mr. POPE, Cornelius, Mr. Meredith,
Imogen, Mrs. W. WEST.
Queen, Mrs. KNIGHT, Helen, Miss PHILLIPS.

In Act II. The Glee of

"*Hark, the Lark at Heaven's Gate sings.*"

By Miss CUBITT, Mr. MILLER, Mr. HOWARD, and Mr. G. SMITH.

After which the

POPULAR DIVERTISEMENT,

(*From The Chinese Sorcerer.*)

Principal Dancers, Mr. and Mrs OSCAR BYRNE,
Mr. and Mrs NOBLE, Mr. St. PIERRE, and Miss TREE.
Messdms J. Smith, Romer, Ryalls, Griffiths, Hebbard, Vine.
Messrs. Turnour, Homner, Hope, Mathews, White, R. Carr, &c.

To conclude with the Musical Entertainment of

Giovanni in London.

Don Giovanni, Miss CUBITT, Leporello, Mr HARLEY,
Mr Florentine Finickin, Mr MERCER, Pluto, Mr MEREDITH,
Mr Deputy English, Mr GATTIE, Mercury, Mr DOUGLAS,
Charon, Mr JOHNSON, Firedrake, Mr RANDALL,
Drainemdry, Mr J. BARNES, Porous, Mr W. H. WILLIAMS,
Simpkins, Mr TURNOUR, Popinjay, Mr E CROOKE,
Shirk, Mr HUGHES, Sponge, Mr YARDLEY, Nokes, Mr G. SMITH,
Counsellor, Mr COVENEY, Lawyer, Mr SEYMOUR,
Proserpine, Miss COOPER, Mrs Leporello, Mrs ORGER,
Miss Constantia Quixotte, Miss FORDE, Mrs English, Miss PHILLIPS,
Mrs Simpkins, Mrs COVENEY, Mrs Porous, Mrs WILLOTT,
Mrs Drainemdry, Mrs HARLOWE, Squalling Fan, Miss POVEY,
Succabus, Miss VALANCY, Tartarus, Miss BEST,
In Act I. *A Pas Seul* by Miss TREE.

To-morrow, King Richard the Third, with Simpson and Co

Theatre Royal, Covent Garden,

This Evening the Tragedy of

MACBETH.

The Overtures and Symphonies between the Acts by Mr. WARE.
The Vocal Music by MATHEW LOCK.

Duncan, King of Scotland, Mr CHAPMAN,
Malcolm, Mr MASON, Donalbain, Mr PARSLOE,
Macbeth, Mr MACREADY,
Macduff, Mr ABBOTT, Banquo, Mr EGERTON,
Fleance, Master LONGHURST,
Lenox, MrJEFFERIES, Seyton, MrCLAREMONT,
Rosse, Mr COMER, Siward, Mr CRUMPTON,
Officers, Mesrrs King and Atkins,
Chamberlains, Messrs. Heath and Collet,

Lady Macbeth, Mrs OGILVIE,
Gentlewoman, Mrs BOYLE,
Hecat', Mr TAYLOR, 1st Witch, Mr BLANCHARD
2nd Witch, Mr MEADOWS, 3rd Do, Mr EVANS,
Apparitions, Mr Norris and Miss Boden.

After which, (37th time) a New Tale of Enchantment, called

The Vision of the Sun

Or, The ORPHAN OF PERU.

Huania Copac, King of Cusco, Mr CHAPMAN,
Oratzuma, (Heir Presumptive) Mr. Horrebow, Koran, Mrs VINING.
Oultanpac, (the Enchanter of Uxi) Mr FARLEY,
Tycobroc, Mr I S. GRIMALDI, Tacmar, Mr T. P. COOKE,
King of the Palace of Silence, Mr Comer,
Ebongaul'd, (the Genie of Uxi) Mr LEY,
Princess Runac, Miss FOOTE, Ocello (her attendant) Miss LOVE
Cassana, (wife of Tacmar) Mrs. DAVENPORT,
Genie of the Harp, Miss J. SCOTT, Sylph, Madame GOSS.

To-morrow, Much Ado about Nothing, Benedick, Mr C Kemble,
Beatrice, Miss Chester, with The Forest of Bondy.